

Women's Caucus for Art

Honor Awards for Outstanding Achievement in the Visual Arts

Honor Awards 2003

Eleanor Dickinson

Suzi Gablik

Grace Glueck

Ronne Hartfield

Eleanor Munro

Nancy Spero

2003 National Lifetime Achievement Awards

Wednesday, February 19
The Warwick Hotel, New York City

Welcome and Introduction

Noreen Dean Dresser
President Women's Caucus for Art

Introduction of Honorees

Eleanor Dickinson
by Elsa Honig Fine

Suzi Gablik
by Fern Shaffer

Grace Glueck
by Mary-Marshall Clark

Ronne Hartfield
by Kinshasha Holman Conwill

Eleanor Munro
by Ruth Bowman

Nancy Spero
by Deborah Frizzel

Women's Caucus for Art

Statement of Purpose

We are committed to:

- ◆ Education about the contributions of women
 - ◆ Opportunities for the exhibition of women's work
- ◆ Publication of women's writing about art
- ◆ Inclusion of women in the history of art
 - ◆ Professional equity for all
- ◆ Respect for all individuals without discrimination
- ◆ Support for legislation relevant to our goals

The Women's Caucus for Art, an affiliate society of the College Art Association, faces a contemporary America, in which, we are its broadest spectrum of professional women involved in visual culture. We are comprised of art historians, museum staff, curators, cultural theorists, and artists of all media. Our local chapters connect us with the varied cultural landscapes of America and encourage our sensitivity to local cultures and peoples. These enriched issues and concerns are reflected as we address women's professional lives.

For over a quarter of a century, we have laid the foundational path for women achieving their vision in text, artifact, design and concept, broadening the dialogue on gender. We have done this by the sheer commitment of thousands of women giving, each of herself, in thousands of hours, to ensure the conceptualization, creation, curation, articulation, edification, review and historical documentation of art. The most singular important expression of our commitment to professional women is the National Lifetime Achievement Awards.

This year in New York City, following the catastrophic events of 2001 that continue to lay claim to our attention, the National Women's Caucus for Art honors these significant women as we have done for decades. The National Lifetime Achievement Awards are our signature in history of the value of these women and their contribution. These women have given this country a national artistic vision that values life in all its diversity and complexity; surely that qualifies in these turbulent times, as a national treasure.

Noreen Dean Dresser,
National President 2002-2004

Foreword and Acknowledgements

As much as ever, 2003 is a time to confirm our sense of place and purpose and to raise our voices for what we consider most important. This marks the 25th year that the Women's Caucus for Art has honored women who have done just this – courageously spoken out about women's and citizen's concerns, established goals beyond their own admirable careers, and supported colleagues and younger women who in turn will make lasting contributions for future generations. The work of these strong women is especially needed this year.

Right now, the U.S. Bush administration is making final plans for war against Iraq, even as it continues to ignore the needs of working women and the poor and to strip environmental protections at home. Both here and abroad, our leaders are questioned for their course of action. But saying we oppose war and support progress at home is not enough. We must demonstrate it by our collective actions as women, artists, writers, professors and activists. We may all therefore take special pleasure and pride in honoring women who have shown just such courage in the past and present.

The National Lifetime Achievement Awards represent our long-term commitment to honor our women heroes in the diverse fields of the visual arts. For several years now, the Lifetime Achievement Awards Committee has wanted to honor Cynthia Navaretta who has authored significant books about women artists and, as editor of Midmarch Arts Press, has supported diverse women writers, historians, and artists in the most sustainable way possible – by publishing their work. Each year (and this year is no exception), Cynthia Navaretta has refused the award on principle, resolute that she has not acted beyond

what is required of all of us, or done any more than many others. Yet she clearly deserves the award, along with countless women who have died without receiving it, and many more who have yet to make it to the podium for their extraordinary work.

This year, we proudly honor six outstanding pioneers whose endeavors span multiple fields: Eleanor Dickinson, Suzi Gablik, Grace Glueck, Ronne Hartfield, Eleanor Munro, and Nancy Spero—our current examples of how throughout a lifetime, one can deftly move beyond division and setbacks to substantially improve women's place in the worlds of galleries and museums, the academy and journalism. They will be presented by colleagues and friends: Elsa Honig Fine, Fern Shaffer, Mary-Marshall Clark, Kinshasha Conwill, Ruth Bowman, and Deborah Frizzell.

We thank all those who have contributed to this Awards Ceremony and this catalogue. Special thanks to WCA President Noreen Dean Dresser, Catalogue Coordinator Christina Barbachano, VicePresident of Development Jessica Ramsay, and Conference Co-chairs Dena Muller and Melissa Wolf. Thanks also to Dorothy Gillespie for her help and Eleanor Dickinson for her invaluable insights.

Susan King Obarski
Chair
Lifetime Achievement Awards Committee

THE COMMITTEE
Elsa Honig Fine
Howardena Pindell
Annie Shaver-Crandell
June Wayne
Ruth Weisberg

National Women's Caucus for Art Honor Awards-Past Honoree

Washington, D.C. 1979

Isabel Bishop, Selma Burke,
Alice Neel, Louise Nevelson,
Georgia O'Keeffe

New Orleans 1980

Anni Albers, Louise Bourgeois,
Carolyn Durieux, Ida Kohlmeyer,
Lee Krasner

Washington, D.C.

Alternate Awards 1980

Bella Abzug, Sonia Johnson,
Sister Theresa Kane, Grace Paley,
Rosa Parks, Gloria Steinem

San Francisco 1981

Ruth Bernhard, Adelyn Breeskin,
Elizabeth Catlett, Sari Dienes,
Claire Falkenstein, Helen Lundeberg

New York City 1982

Berenice Abbott, Elsie Driggs,
Elizabeth Gilmore Holt, Katherine Kuli,
Charmion von Wiegand,
Claire Zeisler

Philadelphia 1983

Edna Andrade, Dorothy Dehner,
Lotte Jacobi, Ellen Johnson,
Stella Kramrisch, Lenore Tawney,
Pecolia Warner

Toronto 1984/Los Angeles 1985

Minna Citron, Clyde Connell,
Eleanor Raymond, Joyce Treiman,
June Wayne, Rachel Wischnitzer

New York City 1986

Nell Blaine, Leonora Carrington,
Sue Fuller, Lois Mailou Jones,
Dorothy Miller, Barbara Morgan

Boston 1987

Grace Hartigan, Agnes Mongan,
Maud Morgan, Elizabeth Talford Scott,
Honore Sharrer, Beatrice Wood

Houston 1988

Margaret Taylor Burroughs,
Dorothy Hood, Miriam Shapiro,
Edith Standen, Jane Teller

San Francisco 1989

Margret Craver, Clare Leighton,
Samella Sanders Lewis, Betye Saar,
Bernarda Bryson Shahn

New York 1990

Ilse Bing, Elizabeth Layton,
Helen Serger, May Stevens,
Pablita Velarde

Washington, D.C. 1991

Theresa Bernstein, Mildred Constantine,
Otellie Loloma, Mine Okubo,
Delilah Pierce

Chicago 1992

Vera Berdich, Paula Gerard,
Lucy Lewis, Louise Noun, Anna Tate,
Margaret Tafoya

Seattle 1993

Ruth Asawa, Shifra M. Goldman,
Nancy Graves, Gwen Knight,
Agueda Salazar Martinez,
Emily Wahleneka

New York 1994

Mary Adams, Maria Enriquez de Allen,
Beverly Pepper, Faith Ringgold,
Rachel Rosenthal,
Charlotte Streifer Rubinstein

San Antonio 1995

Amalia Mesa Bains, Irene Clark,
Jacqueline Clipsham, Alessandra
Comini, Jean Lacy, Celia Alvarez Munoz

Boston 1996

Bernice Bing, Alicia Graig Faxon,
Elsa Honig Fine, Howardena Pindell,
Marianna Pineda, Kay Walkingstick

Philadelphia 1997

Jo Hanson, Sadie Krauss Kriebel,
Juane Quick-to-See Smith, Moira Roth,
Kay Sekimachi

Los Angeles 1999

Judy Baca, Judy Chicago, Linda Frye
Burnham, Evangeline Montgomery,
Arlene Raven, Barbara T. Smith

Chicago 2001

Joyce Aiken, Dorothy Gillespie,
Thalia Gouma Peterson,
Wilhelmina Cole Holladay, Marie
Johnson Calloway, Ellen Lanyon,
Ruth Waddy

Philadelphia 2002

Camille Billops, Judith K. Brodsky,
Murial Magenta, Linda Nochlin,
Marilyn J. Stokstad

Eleanor Dickinson



Photograph by John Plocher, 2003.

The WCA honors you, Eleanor Dickinson, as a visual and media artist, professor, activist, curator, and author. You drew our silent suffering when our ideology of freedom failed, and pumped a subdued light into our night of pigmentation, cancer or AIDS. You gave fire to a vision of each for the other and this American experiment.

Her hallmark streak of red or purple hair reminds us that Eleanor Creekmore Dickinson is a Californian. Though a move to the West Coast in the 1950s took her far from her East Tennessee roots, her art brought her back. Born and raised a Southern Baptist in Knoxville, even as a young girl she drew from life, sketching odd figures on the street, capturing their expressions with pen and ink. Beginning in the 1960s, during summer visits home, she became fascinated anew with southern religious revivals. A world unto itself, the tent revivals proved a source of visual richness as well as intense internal struggles for Dickinson. Raised in these beliefs and in the mountains, she found acceptance from its preachers and practitioners, healers and snake-handlers. Living among them, Dickinson approached their spiritual intensity and extraordinary religious practices with love and respect. Here was the perfect melding of her passion for drawing the human figure, her extraordinary ability to capture emotion and expression, and her unceasing connection to religion.

Attending hundreds of revivals over 30 years, Dickinson used small sketch books at first, but eventually went to life-size on 3' x 4' paper. She also began extensive audio and videotaping of the ecstatic services. During this time, she collected the “phenomena,” the signs and other artifacts that would become the basis for her spirited, multimedia exhibitions all called *Revival* (such as at the Corcoran Gallery, 1970, 1974); one became a Smithsonian traveling exhibition. The moving and expressive large drawings at the heart of *Revival* were turned into a Pulitzer-nominated book, as well. She also began painting on velvet, that ubiquitous southern staple, and has used it since—magnificently and to great advantage, more recently in her “Crucifixion” series (1987 – 1994) and the “Mark of the Beast” series (1981 – 1990), showing the intersection of pain and ecstasy.

Dickinson’s work has appeared in countless group and solo shows. Always powerful, she is at her best when combining her talent for exquisite figurative drawing and sensitivity to the emotional center of her subject. The “Crucifixion” drawings are based on the premise that everyone has a cross to bear, and large, dramatically foreshortened suffering figures emerge from the deep black velvet raising their arms to Yahweh, God or life.

“In these poignant, self-contained images, Dickinson has managed to universalize individual distress and hope,” wrote the art historian Peter Selz (*Art in America*, Sept. 1989). For the critic Be Herrera, they are “songs of faith, emphasized by the dense black of the stretched velvet, uniting form and subject in an expression of the dark night of the human soul,” (*Art Papers*, Feb. 1990).

The passion that instills Dickinson’s work continues spilling over into every aspect of her life. She has also raised three children, all grown and with their own families and professions, inspired several generations of students at California College of Arts and Crafts, and served the women’s movement as a vocal and devoted activist.

Margaret Barlow

Margaret Barlow, is the Associate Editor of WOMAN’S ART JOURNAL, working with Dr. Elsa Fine since 1979, and author of the spectacular survey WOMEN ARTISTS, Hugh Lauter Levin Associates, Inc. 1999.



Crucifixion of Tony,
113" x 54" pastel on velvet,
Photograph by Janna Waldinger, 1989.

Selected Chronology

PERSONAL

Born February 7, 1931, Knoxville, Tennessee
 Studio: 2125 Broderick Street, San Francisco, CA 94115
 Studio: 347 West 55th Street #1H, New York, N.Y. 10019

EDUCATION

Golden Gate University (Art Law) 1984
 California College of Arts and Crafts, M.F.A. (Film/Video) 1982
 University of California (Art, Art History) 1967, 1971, 1981
 Academie de la Grande Chaumiere, Paris (Drawing) 1971
 San Francisco Art Institute (Drawing/Prints) 1961-1963
 University of Tennessee, B.A. (Fine Arts) 1952

SOLO EXHIBITIONS (SELECTED)

*= Solo Museum Exhibitions

2003-4* "Eleanor Dickinson Retrospective", Tennessee State Museum (touring)
 2000 "Revelations: Works by Eleanor Dickinson," Thacher Gallery University of San Francisco
 1998, 1993, 1991, 1989, 1988 Michael Himovitz Gallery, Sacramento
 1995* Museum of Contemporary Religious Art, St. Louis
 1991 "BiCentennial", Ewing Gallery, University of Tennessee
 1991 "Sacred and Spiritual in American Art" Graduate Theological Union Gallery, Berkeley, CA
 1990 Diverse Works Gallery, Houston
 1989 Gallery 10, Washington, D.C.
 1989, 1986 Hatley Martin Gallery, San Francisco
 1988* Menil Museum/Screen Memories Gallery, Houston
 1982, 1974 California College of Arts and Crafts, Oakland
 1981* Tennessee State Museum, Nashville
 1980 Women's InterArt Center, New York
 1979* The Oakland Museum
 1978 Galeria de Arte y Libros, Monterrey, Mexico
 1977* The Triton Museum, Santa Clara
 1976 Falkirk Cultural Center, San Rafael
 1976* The Floating Museum, San Francisco
 1975* The Fine Arts Museums of San Francisco
 1975, 1971, 1970 William Sawyer Gallery, San Francisco
 1975* Washington State Museum, Pullman, WA
 1975* Cheney Cowles Memorial Museum, Spokane
 1975-1981 Smithsonian Institution Traveling Exhibition

(SITES):

* Monterey Museum of Fine Arts
 * Huntsville Museum of Art
 * Triton Museum of Art
 * Colorado Springs Fine Art Center
 * Tennessee State Museum - and others
 1974* The Corcoran Gallery of Art, Washington, D. C.
 1974, 1972 Poindexter Gallery, New York
 1972* The J. B. Speed Art Museum, Louisville, KY
 1970* "Revival!", The Corcoran Gallery of Art, Washington, D.C.
 1970* The Dulin Gallery of Art, Knoxville, TN
 1969* The De Young Museum, San Francisco
 1968* Judah Magnes Museum, Berkeley
 1967* The San Francisco Museum of Modern Art
 1967 Trutton Gallery, San Francisco
 1966* The Santa Barbara Museum
 1965* The San Francisco Museum of Modern Art
 1964* The McClung Museum, Knoxville, TN

GRANTS, HONORS AND AWARDS (SELECTED)

2000 Artist in Residence, Fine Arts Museums of San Francisco
 1998 "Second Prize," KTEH Exhibition, Triton Museum
 1995 "President's Award", National Women's Caucus for Art
 1994 Grant, California College of Arts and Crafts
 1993 Artist in Residence, Arkansas State University
 1991 Grant, Skaggs Foundation for G.T.U. Exhibition, Berkeley
 1991 Commissions, University of San Francisco
 1990 Grant, San Francisco Community Television Corp.
 1989-95 Travel Grants, California College of Arts and Crafts
 1989 "Distinguished Service Citation for Arts and Social Activism," National League of American Pen Women, Inc.
 1988 Grant, PAS Graphics, Pasadena
 1987 World Record continuous drawing (Guinness), 4 artists
 1985 Grant, West Virginia Comm. for the Humanities (N.E.H.)
 1985 Grant, Thomas F. Stanley Foundation
 1983 "Distinguished Alumni Award," SFAI
 1983 "Master Drawing Award", NSAL
 1982 Grant, Tenn. Commission for the Humanities (N.E.H.)
 1980 Grant, Tenn. Commission for the Humanities (N.E.H.)
 1978 "Distinguished Alumni Citation", N'tl Cathedral School

- 1975 Grant, Zellerbach Family Fund
 1969 Artist in Residence, University of Tennessee
 1960 "Purchase Prize" and "First Hon. Mention," Butler Institute of Amer. Art, "25th Annual", Ohio

PUBLIC COLLECTIONS (SELECTED)

The National Museum of American Art
 The Corcoran Gallery of Art
 The Butler Institute of American Art
 The Stanford Art Museum
 San Francisco Museum of Modern Art
 Santa Barbara Museum
 The Library of Congress
 The Oakland Museum
 The Smithsonian Institution
 Tennessee State Museum
 The Fine Arts Museums of San Francisco
 Triton Museum
 The Knoxville Museum of Art
 The National Museum of Women in the Arts
 Museum of Contemporary Religious Art
 Di Rosa Foundation

TEACHING (SELECTED)

California College of Arts and Crafts, 1971 to 2002,
 Professor of Art, Painting/Drawing Dept.
 SFCTC CH29 TV Producer "The Art of the Matter" 1986
 to present
 Fine Arts Museums of San Francisco 1993

GALLERY REPRESENTATION

1988 - 2001 Michael Himovitz Gallery, Sacramento
 1977 - 1990 Rebecca Cooper Gallery, Washington, NY
 1973 - 1980 Poindexter Gallery, New York
 1986 - 1990 Hatley-Marten Gallery, San Francisco
 1971 - 1975 Obelisk Gallery, London



Crucifixion of Dan
 89 " x 53" pastel on velvet,
 Photograph by Philip Cohen, 1993.

- 1970 - 1985 William Sawyer Gallery, San Francisco
 1966 - 1970 Esther Robles Gallery, Los Angeles
 1965 - 1970 Hugh Trutton Gallery, San Francisco
 1964 - 1965 Ruth Braunstein Gallery, San Francisco

PUBLICATIONS (SELECTED)

Eleanor Dickinson and Barbara Benziger, Revival!. Introduction by Walter Hopps. New York: Harper and Row, 1974. Cover and 300 plates. Nominated for Pulitzer Prize.
 Eleanor Dickinson and Barbara Benziger, That Old Time Religion. New York: Harper and Row, 1975. Cover and 20 plates.
 Eleanor Dickinson, Lovers. William Sawyer Gallery and Archer Press, 1975.
 Portfolio of Lithographs with Colophon.
 Eleanor Dickinson, Southern Revival Services, Library of Congress, Archive of Folk Song, audio and video tapes, 1968 to present.
CATALOGS: Corcoran Gallery of Art, Washington, D.C., Knoxville Art Museum, Fine Arts Museums of San Francisco, The Oakland Museum, The Tennessee State Museum (two), Diverse Works Gallery, Houston, TX, Poindexter Gallery, NY.
 "Allgemeines Künstlerlexikon," Martina R. Norelli, 2001
 www.varoregistry.com 1995 -



Dickinson in her studio.
 Photograph by Laura Miller, 1990.

Suzi Gablik



The WCA honors you, Suzi Gablik, as artist, author and professor, for a searching truth, which gave us language to connect with our earth and a contemporary understanding of spirituality. Your vision and analysis called art from the brink of nihilism and brokered interpersonal and relational experience.

I served as president of Artemisia Gallery for 10 years and during my tenure, I was always looking for new ideas and interesting speakers to bring to Chicago. I came across the book Has Modernism Failed?, by Suzi Gablik and could not put it down. Here was someone who was thinking along the same parameters as I was. I have always considered my path as slightly off center when it came to philosophy, art, criticism and spirituality, I was closer to a Shamanic way of seeing things. Until that time, I had never sent fan mail, but I thought I would send Suzi a letter with the intention of asking her to speak at the Gallery. At that time she was living in London, so I thought it would be too expensive to fly her to Chicago to speak for an evening. I had little hope of Suzi accepting my invitation for hundred of reasons. To my surprise and delight she wrote back and accepted.

Fortunately, Artemisia had an apartment available in a lovely downtown building. Just before I left for the airport to pick Suzi up, I received a call that the apartment would be unavailable for Suzi. My luck! I then bribed my young daughter, Stacy, to clean up her room and sleep in the family room. I was bringing home "the Lecturer" from London. From the

moment I picked Suzi up, our friendship began. We discovered that we had a lot of things in common. We had read similar books, and subscribed to some of the same magazines. We have never stopped talking.

Suzi was such a hit in Chicago that Artemisia welcomed her back several more times. I remember one event that brought the house down! The speakers were Carol Becker, now Dean of the School of the Art Institute of Chicago, who had written The Invisible Drama: Women and The Anxiety of Change and Suzi Gablik. I needed a third speaker. Immediately, Vito Accouni came to mind; I knew he could hold his own with such powerful women. I called Vito and invited him to be on the same panel with Carol and Suzi. He jumped at the chance to be with such acclaimed women. What an evening it was...standing room only.

I recall vividly that one of the members of the audience stood up during Suzi's talk and said, "Why don't you shut up so Vito can talk. I came to hear him." The audience grew very quiet but Suzi did not miss a beat. She maintained her composure

and was magnificent in delivering the rest of her speech without responding to the interloper. Every time Suzi speaks, she is incredible! At one facility, where Suzi was a guest lecturer, they were unable to provide a slide projector at the last moment. Once again, she was not thrown and was able to deliver a wonderful speech describing the art in such detail that no one missed the visuals.

Our friendship grew through our correspondences. I saved her letters. In a letter from March 25, 1986, Suzi wrote; "Breaking new ground can be a lonely business." She traveled the world and I lived vicariously through her experiences. Her various speaking engagements took her to Spain, India, Pakistan, Bangladesh, Nepal, Egypt, Jordan, Australia, Philippines, California and New York, just to name a few. Suzi wrote in another letter, "I'm doing my chicken-without-a head number, so much to see and do."

On one of Suzi's early visits to Chicago, I felt comfortable enough to ask her to my studio. She walked around the studio, not responding to the paintings on the wall, but was distracted by some photos lying on the workbench. These were photographs of private performances of rituals praying for the earth that Othello Anderson and I were working on. Suzi's eyes lit up as she nodded with approval, the way she does when she sees something she likes. She asked to see more. I was shocked at her reaction, as we had never shown the work to anyone. Her encouragement, enthusiasm and willingness to incorporate the rituals in her lectures resulted in "The Winter Solstice" ritual being on the cover of Suzi's The Reenchantment of Art.

Suzi is quick on her feet and agile of mind. She takes complicated ideas, weaves them together and talks about them in interesting and understandable ways. Her mind is the size of the Metropolitan Museum, combined with MOMA and The Art Institute! She follows her heart and is

willing to put herself on the front line. Suzi takes a stand, sometimes against the grain, and is able to show us different ways of looking at the world and at art. I am fortunate to have traveled with Suzi on her path and I have been a witness to her successes. Her books Has Modernism Failed, The Reenchantment of Art, and Conversations Before The End of Time, are currently used by numerous universities. All of Suzi's books are as relevant today as when they were written.

Her newest book Living the Magical Life, is a real treasure. Suzi reveals her thinking processes and reasoning power as she divulges her personal journey. What an adventure! Suzi still amazes me. Her contributions have been many and her successes continue. What an honor for Suzi to receive this lifetime achievement award and what a privilege for me to introduce her.

Fern Shaffer

Fern Shaffer is an Artist, Ritualist, Educator, Keynote Speaker, Guest Lecturer, Exhibited Worldwide. MA in Interdisciplinary Arts from Colombia College of Chicago. Post graduate work at the School of the Art Institute of Chicago. Currently working as Director of Program Services for survivors of Nazi persecution.



Selected Chronology

EDUCATION:

1955 B.A. Degree, Hunter College, New York.
Studied with Robert Motherwell.
1951 Summer Session at Black Mountain College,
North Carolina.

ACTIVITIES AS AN ARTIST: Exhibitions

1978 Terry Dintenfass Gallery, New York
1978 Hester Van Royen Gallery, London
1972 Terry Dintenfass Gallery, New York
1971 Henri Gallery, Washington D.C.
1967 Landau-Alan Gallery, New York
1966 Alan Gallery, New York
1963 Alan Gallery, New York

ACTIVITIES AS AUTHOR AND CRITIC:

Published Books:

Pop Art Redefined, co-authored with John Russell
(Thames & Hudson, 1969)
Magritte, (Thames & Hudson, 1979)
Progress in Art, (Thames & Hudson, 1977)
Has Modernism Failed? (Thames & Hudson, 1984)
The Reenchantment of Art (Thames & Hudson,
1991)
Conversations Before the End of Time, (Thames &
Hudson, 1995)
Living the Magical Life, (Phanes Press, 2002)

Magazines:

Critic for Art News 1962-1966

London correspondent, *Art in America*, 1975-1990
Articles and reviews published in: *Artscribe*, *Art and
Australia*, *Art New Zealand*, *Times Literary Supplement*
(London), *New York Times Book Review*, *New Art
Examiner*, *Utne Reader*, *The Structurist* (Canada), *Art
Papers*, *Resurgence*, *Common Boundary*, *Lapis*,
Orion, *Michigan Quarterly Review*, *American Art*, *Art
Journal* (C.A.A.), *The Quest*, *Isle*.

ACTIVITIES AS A TEACHER:

Artist-in-Residence, Sydney College of Arts,
Australia: March-April 1980

Visiting Professor of Fine Arts, University of
the South, Sewanee, TN: Fall semester, 1982
and 1984.

Visiting Professor of Art, University of
California at Santa Barbara: Spring quarters,
1985 and 1986.

Visiting Professor of Art, Virginia Commonwealth
University, Richmond, VA: Spring semester, 1987.

Visiting Professor of Art, University of California
at Santa Barbara: Spring quarter, 1988.

C.C. Garvin Visiting Endowed Professor of the
College of Arts and Sciences, Virginia Poly-
technic and State University, Blacksburg, VA:
Fall and Spring semesters, 1989-90.

Visiting Professor of Art History and Criticism,
University of Colorado, Boulder, CO: Summer,
1990.

VISITING LECTURER ABROAD

In England:

Royal College of Art, London

Slade School of Art, London

Bristol Polytechnic

Trent Polytechnic

Leicester Polytechnic

Chelsea School of Art, London

University of Reading

Schumacher College, Totnes

In Museums:

Madison Art Center, Wisconsin

Los Angeles County Museum, CA

Albright-Knox Museum, Buffalo, NY

Vancouver Art Gallery, British Columbia

Hirshhorn Museum, Washington, D.C.

Cleveland Museum of Art, OH

The High Museum, Atlanta, GA

Akron Art Institute, OH
 Atkins Museum and Nelson Gallery of Art,
 Kansas City Virginia Museum of Fine Art,
 Roanoke
 Virginia Museum of Fine Arts, Richmond
 Santa Barbara Museum of Fine Arts, CA
 Baltimore Museum of Art, MD
 Ackland Art Museum, University of North Caro-
 lina, Chapel Hill
 SECCA (Southeastern Center for Contemporary
 Art), Winston-Salem, NC
 Peninsula Fine Arts Center, Newport News, VA
 Asheville Art Museum, Asheville, NC
 Museum of Fine Arts, Santa Fe, NM
 Photographic Resource Center, Boston University,
 MA
 Art Museum of Western Virginia, Roanoke, VA
 Sun Valley Venter for the Arts, ID

LECTURE TOURS ABROAD:

Sponsored by the US International Communica-
 tions Agency (USICA):

Hungary, June 1976;
 Pakistan, Bangladesh, Nepal, February
 1978;
 India, September 1978;
 Jordan, Sri Lanka, Egypt, February 1979
 American Studies Conferences:
 Helsinki, January 1979
 Ankara, May 1979
 Stockholm, September 1979

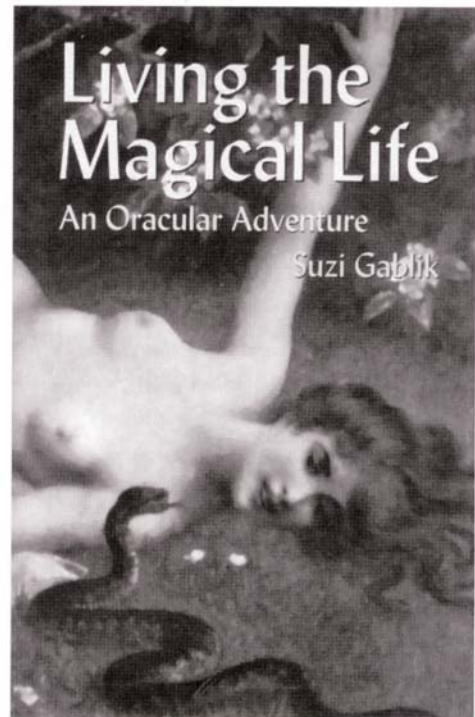
Others:

Australia, Visual Arts Board Lecture
 Tour, March-April 1980
 New Zealand, Queen Elizabeth II Arts
 Council Lecture Tour, October 1981
 Philippines, Lecture Tour, January 1984
 series at the University of Aarhus,
 Aarhus, Denmark 1997

ENDOWED LECTURES:

Landsdowne Lecture, University of Victoria, B.C.,
 1983
 Lloyd Memorial Lecture in the Humanities, Colo-
 rado College, 1983
 Francis Siff Memorial Lecture, University of
 California, Santa Barbara, 1985
 C.C. Garvin Endowed Lecture, Virginia Tech,
 Blacksburg, 1989

*Suzi Gablik has lectured at numerous universities,
 colleges, and workshops and conferences all over the
 country for the past 30 years.*



The cover of Suzi Gablik's most recent book.

Grace Glueck



The WCA honors you, Grace Glueck,
for mapping the great expansion of
New York as a world art center.
You marked with precision the road
for women, divergent cultures and
approaches, and then set a standard
that we can only meet with
courage and fidelity.

Grace Glueck grew up in Rockville Center, Long Island, a quiet suburb of New York City which she described as “the kind of place you could let your children play outside 16 hours a day and not worry.” It was also the kind of place where books, something that Grace collects avariciously, and the time to read them could lure you into a larger world. It is no surprise that Grace found herself studying literature at New York University by the time she finished reading all the books in Long Island, and at *The New York Times* by the time she was twenty-five. Her first job at the “Grey Lady,” a.k.a. The Times, to whom she has devoted years of colorful prose, was in the men’s fashion department. Two years later she was helping to select art illustrations for the *New York Times* Book Review, which in those days depended on the wit and knowledge of its picture researchers to find classical illustrations for novels, works of non-fiction and collections of poetry. Her selection of a print of a nymphet by Balthus to illustrate the review of *Lolita* won her the attention of Lester Markel, the paper’s legendary editor, who demanded to know “who this girl called Grace Glueck was.” This was fortunate, as Grace’s prior

application to assistant editor Daniel Schwarz was, “Why don’t you go home and get married?” Having already done short features for the Sunday Magazine, she was invited by Markel in late 1963 to write a column called “Art People.” The assignment was to cover the explosion of the art world in New York City with a “light touch,” including the movement of Pop Art and the people who created it. In what became a series of large-scale portraits of artists and their inspired creations, “Art People” became a fixture of the Sunday Arts and Leisure Section for 17 years.

Reflecting on the diversity and convergence of social movements of the era, and her desire to use her power well, Grace recently told me. “I made up my mind that I was going to do a crusade to cover as many women’s shows, and ethnic manifestations of art that I could – not just the Big New York School. And I tried to do it without it looking too obvious.” Grace’s coverage of the women’s art world, from protests, to a full palette of women artists’ work, animated the pages of the *New York Times* from the late 1960s on. The serious purpose of her work is evident by the fact that museums were often her target. In “Battlefront in Brooklyn,” November 1971, Grace writes, “The women artists’ liberation movement has opened another front. After last year’s siege at the Whitney Museum (with the result that the Whitney actually exhibited a higher percentage of

works by women in its Annual show), it’s tackling that good gray eminence across the river, the Brooklyn Museum.” The diverse constituencies she is referring to include the Redstocking Artists, the Ad Hoc Committee of Whitney fame, Women in the Arts, Women Artists in Revolution and Women Students and Artists for Black Artists Revolution – just to name a few. Moving on to MoMA, Grace devoted a full-page story to the creation of the Staff Association, the union that eventually staged the 1972 strike.

She also covered the major shows of women at the Whitney, at MoMA, including “Women Choose Women” mounted in 1972, and the famous Lucy Lippard show, “Twenty-Six Contemporary Women Artists” at the Adlrich Museum of Contemporary Art (an event Lippard referred to as her own “Whitney Annual”). Her portraits of giants like Louise Nevelson, Louise Bourgeois and Georgia O’Keeffe were crafted to make them seem accessible and human. “It would be terrible if I got a double chin,” O’Keeffe mused with her, referring to her widely photographed profile. Encouraging her reader to identify with the subject, Grace writes, “Ripe with years and draped with Establishment honors, she speaks with the directness of a meddling child. An austere, remote-seeming subject in photographs, she is, off camera, affability itself.” Women artists, written about in this way, were themselves part of a living canvas into which the

reader is warmly invited.

Grace's own story of advocacy and activism takes place in the same year of the same so-called turbulent era, one that is now remembered fondly of course, as the path towards the sex discrimination lawsuit at the *New York Times* began at her instigation. Arthur Ochs Sulzberger's (known as Punch) wrote a memo to the staff in 1969, praising the journalists and editors who had recently received promotions and then added, "We will retain the skills and experience of our operations but will at the same time increase the load of the younger men who have demonstrated their capacity to carry it." This afterward resulted in reporter Glueck racing back to her typewriter, to dash off a memo to Punch in which she congratulated him on the choice of a splendid team and ended with her own kicker, "Why were no women included?" Two and a half years later, Grace Lichtenstein, a young and fierce reporter from the city room, and Grace Glueck convened a women's group including Betsy Wade, who under the last name Boylan, ultimately became the named plaintiff in the sex discrimination lawsuit against *The Times*.

The result of the newly formed Women's Caucus was a meeting with Punch who, surprised at the tenacity of his star feminist reporters and their carefully garnered salary statistics, was confronted with a pattern of economic discrimination that he knew spelled trouble. He had expected the "other

shoe to drop" a lot earlier, he confessed to a colleague, about two and half years earlier when Grace had delivered her memo. Eileen Shanahan, renowned economic reporter and member of the class action lawsuit that was to follow, said "Without Grace, there would have been no lawsuit." Betsy Wade and Joan Cook, a veteran organizer, agreed. Cook told me, "She was the one with one foot in the world – the rest of us were married to *The Times* and like compromised wives we would have gone on just complaining." As a young oral historian at *The Times* in 1988, covering the 10th anniversary celebration of the lawsuit's mostly successful resolution, I was fortunate to become Grace's friend as we attempted to revive the Women's Caucus and learned a lot about political organizing. She taught me how to convey a serious message with a light touch. "We can't let it be boring," she said, as we wrote an advertisement for a lunch series we created. "Let's say, "Bring your brown bag- or your Gucci bag –whichever one you prefer."

Writing about Grace's art criticism, a genre of her own creation, one critic remarked that it is completely "naturalistic" inviting you to enter the environment of the artist, whether gallery or studio, and make your own decisions about what you will find there. Grace, responding to my questions about her goals as a writer said, "I am not a theorist and I don't like jargon. I

don't want to put anything in the way of my understanding of art and that of the reader's but I want to give as much information as I can so the readers can make their own judgments."

Grace's contribution to what became one of the most important sex discrimination lawsuits in American journalism, cannot be underestimated. It was she who responded to Grace Lichtenstein, who complained about *The Times'* refusal to use the honorific "Ms." in no uncertain terms. "Oh come on – that's the least of it!" Her colleagues say she was the first to know of similar organizing efforts outside *The Times* and brought the "Grey Lady" into the light of the real world. Her colleagues also say that she demurs praise, revising her own history for the sake of promoting others, which she will not be allowed to do today. As a beneficiary of her efforts, on behalf of working journalists, working women, and also on behalf many women artists whose resumes and web-ographies frequently append a review by Grace Glueck that changed their career trajectories, I bring a collective chorus of gratitude to the cheeky and classy Cassandra of journalism and art criticism.

Mary-Marshall Clark

Mary Marshall is the director of the Oral History Program at Columbia University, where she has worked for the past eleven years. She formally worked at The New York Times as an oral historian.

Selected Chronology

Grace Glueck has been an art writer, reviewer and cultural news editor for The New York Times for more than 40 years. She has written on art topics for numerous other publications, contributed to several anthologies, and is the author of two books, "New York: The Painted City" and "Brooklyn: People and Places, Past and Present." the second in collaboration with Paul Gardner. Born in New York City, she grew up in Rockville Centre, Long Island, and graduated from New York University with a B.A in English Literature. She also pursued post-graduate study in architectural history at Columbia.

She has received an alumna achievement award from the Alumni Club of New York University. She is a trustee of the Sterling and Francine Clark Art Institute in Williamstown, MA, and of the Massachusetts International Festival of the Arts. She lives with her husband, Milton Freudenheim, in New York City and Amherst, MA.

Ronne Hartfield



We honor you, Ronne Hartfield,
as dean, director and author.
You encountered our cultures,
symbols, and artifacts and immersed
us in the river of our humanity.
Across continents you have
transformed educational
institutions, museums and
publications, and carved, with
a sure hand, new places
for our history.

Ronne Hartfield's entire career has been dedicated to ensuring a place for the less privileged in the worlds of arts and culture. Her unprecedented success in creating new channels of access for wider and more diverse publics, and in fostering the understanding of museums as significant resources for public education, stems from her unwavering drive. Through the development of innovative programs and philanthropic resources in support of her initiatives; through the nurturing of national and international dialogue; and by assisting the implementation of short and long-term strategies to open new collaborative conversations, she has helped to bring to the forefront the critical role of the arts in shaping culture.

During Ronne's tenure at the Art Institute of Chicago, she was able to develop funding and institutional support for a successful five-year effort to increase attendance, participation, and memberships from the Black community. Programs for inner-city teachers quintupled, memberships from the African-American community doubled, and programs for seniors were implemented. African-American volunteers added crucial time and effort on many levels, raising many thousands of dollars for important projects. In addition, she was instrumental in encouraging the museum to bring significant traveling exhibitions by artists Jacob Lawrence (1992); Jerry

Pinckney (children's book illustrator-1992) Horace Pippin (1994); and a private collection of prints by African-American artists, *Alone in a Crowd* (1996). And, in a brilliant coda to her performance at AIC, she created a major public television program for a traveling exhibition of Baule art and developed energy and support for the *To Conserve A Legacy* exhibition. Possibly her most valuable contribution to the museum and Chicago was to broaden the dialogue about issues that crossed uneasy boundaries, and more deeply and inclusively contextualized the art owned and exhibited by the AIC.

As Dean of Students at the School of the Art Institute of Chicago for seven years, Ronne developed a wide spectrum of internship and fellowship opportunities previously entirely unavailable to all but the most affluent students. Her efforts resulted in the establishment of new structures, which encouraged special study opportunities, particularly for minority students, some of whom have since attained international stature. As Executive Director of Urban Gateways, one of the nation's largest private arts and education organizations, millions of under-served children and their teachers were introduced to the power of the arts through world-class performances, workshops, and artists residencies.

Over the last decade, the Art Institute of Chicago has been acknowledged throughout the nation as a leader in meeting the challenges set forward by the American Association of Museums in its seminal documents, *Excellence and Equity* and *Museums for a New Century*. Ronne's work in heading their Museum Education department (one of the nation's largest) has been noted as paradigmatic for urban museums, locating the arts as central for non-traditional, as well as, traditional visitors.

Ronne has been honored with several significant awards: The Congressman Sidney Yates Award for Outstanding Contributions to the Arts; A Harvard University Senior Fellowship in Religion and the Arts; A Rockefeller Foundation/Bellagio Artists Fellowship;

The International Women Associates Woman Extraordinaire Award; Two Aspen Institute Fellowships; American Woman Composers Award for Excellence in the Arts; YWCA Award for Outstanding Achievements in the Arts; University of Chicago Alumni Award for Public Service; and Lawyers for the Creative Arts Award for Distinguished Service to the Arts. All of her awards and credentials are small achievements weighed next to the inspiring impact of her life-long work on thousands of people who walk into the AIC or any other museum that has implemented her beautifully crafted ideologies.

As a consultant, Ronne's creative and inclusive approach to problem-solving has been drawn upon by university museums, Museums of World Religion in NYC and in Taipei, foundations seeking to create more responsive philanthropic structures, and national agencies such as the National Endowment for the Arts and the Institute for Museum and Library Services. Through these and other initiatives, her work has continuing and lasting impact on the languages, definitions and goals of the cultural scaffolding of this nation.

Her dream of endowing each and all of us with the ability to observe, ponder, reflect upon, delight in, challenge and be challenged by, fight with, love, hate, take in, live with, and be permanently changed by some moment of contact with some of the greatest works of art, has been planted in the halls and visions of many museums. Without the dedication of a woman like Ronne, these privileges would probably still be and continue to be an illusion. The right of accessibility and inclusion in our cultural institutions, enlarged by the confidence to engage in questions of meaning, allows viewers a new responsibility in our citizenship, and affirms for all of us our fundamental power to be active agents in shaping the society we inhabit together.

Selected Chronology

- 1936 Born Chicago, Illinois to Thelma Shepherd Rone and John Drayton Rone
- 1953 Married Robert Hartfield
- 1955 Graduated University of Chicago, Bachelor of Arts in History
- 1955-57 Worked in educational publishing, Science Research Associates
- 1957-1964 Four daughters—Claire, Lisa and Karen (twins), Lynn Christina
- 1965-72 Part-time Graduate studies in History of Religions and Theology and Literature, Univ of Chicago
- 1969-74 Urban Gateways- Director for Artistically Gifted High School Students Program
- 1974-81 School of the Art Institute of Chicago - Dean of Students and Assistant Professor, Comparative Literature. Additional graduate studies, University of Chicago. Chair, National Publications Board, Association of Independent Colleges of Art.
- 1981-91 Executive Director, Urban Gateways: The Center for Arts in Education; Consulting work with National Endowment for the Arts

and other national agencies; Awarded A.M. degree in Theology and Literature. University of Chicago 1982. Taught part-time courses at University of Illinois at Chicago. Founding Board of Directors, Illinois Arts Alliance.

1991-1999 Art Institute of Chicago: Woman's Board Endowed Executive Director for Museum Education. National and international consulting work throughout the U.S., as well as in England and Scotland. Travel fellowships to Germany, Brazil, Peru, Mexico, Japan. Taught part-time courses at Northwestern University. Elected to Vice-President of the Board of ArtTable, New York. Appointed to Advisory Council, Harvard University Department of Arts Education. Elected to Board of Directors, International Sculpture Center, New York. Created part of script for Betye Saar's CD-Ram 'Digital Griot.'

1999-2003 Independent Consultant, Museum Education and Planning. Appointed Senior Fellow in Residence, Harvard University Center for the Study of World Religion, Religion and Arts Initiative, 2001-2002. Elected to the Board of Directors of the Rhode Island School of Design, Providence, and the Gaylord and Dorothy Donnelley Foundation, Chicago. Elected to Today's Chicago Woman Hall of Fame. Consultant to Rubin Museum (Tibetan Art), New York; Museum of World Religions, Taipei, Taiwan; Miho Museum,

Kyoto, Japan; Museum of Contemporary Art, Chicago; Art Institute of Chicago. Won fellowship to the Rockefeller Foundation Scholars Center at Bellagio, Italy to complete biographical memoir.

Selected Publications

Encountering Art/Different Facets of the Esthetic Experience. Miho Museum/Kyoto: Overlook Press NY, 2001.

A Permanence of Stone and Language in America's Courtyard/ Perez and Milan. Ripasa/Sao Paolo, 2001.

The New Jersey State Museum African American Fine Arts Collection Catalogue: Trenton, 1998. Five essays.

The Encyclopedia of Chicago History: Newberry Library, Chicago, 2003. Two entries.

The Chicago Years: Gathering Light in the Gray City: Essay in Gullah Images: The Art of Jonathan Greene; University of South Carolina Press, 1996.

CURATOR: The Museum Journal 1994: Challenging the Context: Perception, Polity and Power

DIMENSION/The Society for Environmental Graphic Design; Spring 1994.

The Journal of Arts Education; September 1995.

The Journal of the American Educational Theater Association; New York, 1993.

The Journal of Arts Management; Spring 1988.

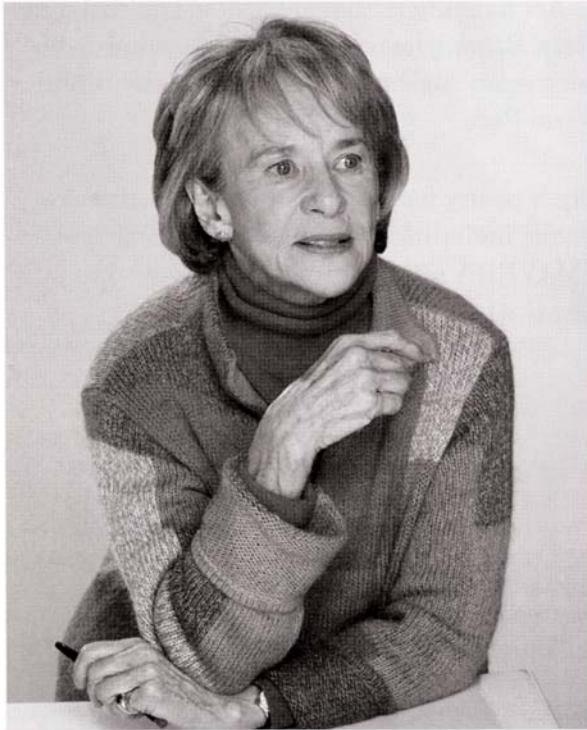
New Art Examiner; Summer 1995: The Artist in Society. Birmingham Museum of Art; Fall 1995 catalog essay for museum installation by sculptor Lorenzo Pace.

Ronne's poetry has appeared in various literary journals, including the University of Chicago's PRIMAVERA magazine and The Mississippi Valley Review



Ronne Hartfield in front of one of AIC's treasures by Henry Moore.

Eleanor Munro



The WCA honors you,
Eleanor Munro, for
giving national visibility and
voice to women artists as a
critic, historian and writer.
Your analysis laid the
foundations for a new art
history; more accurate,
inclusive and reflective of a
global culture.

Eleanor Munro in the Sunday *New York Times*, July 11, 1993:

"Some years ago, when my mother was 86, widowed, resident by then for five years in a Cleveland nursing home, and I was doing research on a book, I took her on a three-week 1,000 mile note-taking drive from Paris south through France and Spain. And though we had a couple of uncertain moments, the trip was one of the most pleasurable of my life. As for Mother, this is what I wrote in the little diary I gave her—and as it turned out, filled on her behalf:

'Mother is full of spirited responses. Days in the car are a long poem of appreciation for the landscape, the colors, the trees, the good road, etc. The memory is less good. Nothing stays. Still, we won't let this be an impediment. Because, don't you see? The moments all along the way are lived, and so, count.'"

It is not difficult to go from this deeply moving article, one of dozens of her diverse writings, to be drawn to Eleanor Munro and the panoply of her written and spoken works spanning the past five decades. Ellie says she is a writer *first*. But then, she is also a poet as well as a writer of fiction and non-fiction, an art historian, a critic, an essayist, an insatiable traveler, a teacher as well as an eager student, an editor, a book and art reviewer, a catalogue introducer, a scholarly colleague, a frequent fellow, an honoree, an actress, a very knowledgeable and passionate concert-goer and *always* a friend. My joy and enlightenment in

reading and listening with and to her began in the 1960s when I had the pleasure of interviewing her on the radio. In 1971, Through the Vermilion Gates had just been published by Pantheon. I had already read essays written by her father, Thomas Munro, who worked as an educator, close to John Dewey and Albert Barnes. This prompted me to invite her to our WNYC broadcast. The listeners were delighted by her very convincing way of speaking with lively lilt and emphatic cadence. This was just the start of my adventures in following her career.

Her leadership skills were honed from her lively early family life and education: from Smith College graduation to her masters degree from Columbia University, a Fulbright-French Fellowship at the Sorbonne, one can see that Ellie has always traveled. This can be also be surmised from her Woodrow Wilson Visiting programs for almost a decade, resident fellowships at Bellagio on Lake Como, Yaddo, and in colleges in half a dozen states. While at her summer home in Truro, Cape Cod, she has served both as a board member and President of Castle Hill Center for the Arts, modestly demonstrating not only leadership skills, but also becoming an effective role model for those who followed. In this summer setting, Ellie and her husband, E. J. Kahn, Jr., a journalist, led their community with gatherings of artists, writers and fans. She and Jack often traveled together to many islands and continents, allowing each other personal interpretive links to their individual projects.

By 1979, Ellie was already known by many readers, making a major impact in the world of art with the publication and careful distribution of Originals: American Women Artists. This book awakened a broader interest in the lives, work and creative motivations of forty women artists, many of whom had been sadly neglected. Her thesis was

“about narrative memory as generative source of these women’s creativity.” Those essay-interviews have recently been republished in paperback, with the addition of several younger artists of great interest.

In 1987, Ellie’s book, On Glory Roads: A Pilgrim’s Book about Pilgrimage, resulted from her vast research and fine sensitivity during her travels to Hindu India, Buddhist Java, Christian and Jewish Jerusalem, and following the pilgrims’ road to Santiago da Capostella. Memoir of a Modernist’s Daughter, an autobiography, brought Ellie wide attention in 1988. The headline of the St.Louis Post-Dispatch exclaimed, “ Daughter Escapes An Intellectual Bondage.”

Eleanor Munro, the widow, mother, grandmother, and friend continues to inspire us as a constant reader, critic and as an anthologist, never hiding her sense of justice, her recognition in her work of the pitfalls of sudden loss, and her reciprocity in friendships. We cherish her reviews and compilations of readings for weddings and also for those who mourn. No advocate speaks with more variety of effective language skills or more evocative visual vocabulary. With candor and clarity, with vast memory as a tool, with truly original ideas and magical observations, she brings us new ways of seeing and understanding in the multifaceted creative lives of women artists for which we are unendingly grateful. Let us celebrate Eleanor Munro.

Ruth Bowman

Ruth Bowman is an art historian and museum education specialist.

Selected Chronology

1928 Born Brooklyn, N.Y. to Alabama-born pianist Lucile Nadler and Thomas Munro, Professor of philosophy, student of John Dewey. In 1931 family moves to Cleveland, Ohio, where father is Curator of Education at the Museum of Art and Prof. of esthetics at Western Reserve University.

1949 Graduates Smith College, major History of Art. '49-'50: Fulbright-French Government Fellowship in Paris.

'51-'52 First job Washington D.C, staff of American Federation of Arts, while working toward MA in Comparative Literature at Columbia (degree in '68 with thesis on Hazel Hutchison:an American Poet).

1953-'59 ArtNews magazine, editing, writing reviews and articles, eventually Managing Editor of ArtNews Annual, while also writing poetry, fiction, and acting with The Living Theater (in Picasso's *Desire Caught by the Tail* and Auden's *Age of Anxiety*).

1960 Marries art historian Alfred Frankfurter; first book, An Encyclopedia of Art (Golden Press), published 1961, same year son David born; Alexander born 1963.

Frankfurter dies 1965; marries journalist E.J. Kahn Jr., 1969. Publishes Through the Vermilion Gates (Pantheon, 1971), on Tang Dynasty arts and culture.

1970's Free lance reviewing, lecturing, and working on draft of a personal memoir. Based on this experience, writes Originals: American Women Artists (Simon and Schuster, 1979), essay-interviews with forty artists from Cassatt, Nevelson, Bourgeois and Krasner to Bartlett and Mary Miss. It includes historical survey and Munro's thesis about narrative memory as generative source of these women's

creativity. The book, one of the New York Times Notable of that year, remains in print, reissued in 2000 (Da Capo Press) with four younger artists including Maya Lin and Kiki Smith and an overview of widened opportunities for women in the arts.

1980's-present After extensive travel and research, Munro writes On Glory Roads: a Pilgrim's Book about Pilgrimage (Thames & Hudson, 1988), suggesting correlation between esthetic and religious imagery. This too is a New York Times Notable Book of the year. Memoir of a Modernist's Daughter published in 1989. Continuing free lance writing (articles/reviews on Argentinian writer-artist Victoria Ocampo, Mary Frank, Emily Carr, Penelope Jencks, etc. in The New York Times and elsewhere; literary anthologies Wedding Readings and Readings for Memorial Services, Penguin, 1991 and 2000); and many week-long residences at colleges as a participant in the Woodrow Wilson Visiting Fellow Program. 1997: Clement Greenberg Memorial Lecture, The New York Studio School: "After the End of the End: Art and Prophecy." Also, Board Member of Truro Center for the Arts, Truro, Mass., (President 1987-9), and teacher (non-fiction, memoir-writing).

1991 Participant, seminar on Clinical Application of a Relational Approach to Women's Development, with Jean Baker Miller and The Stone Center, and Participant, Summer Intensive, C. G. Jung Institute, Boston.

1993 Son Alexander, photographer and theater-artist, diagnosed with schizophrenia, dies, turning Munro's focus to relationships between mental illness and creative work (Postmodern Art and Schizophrenia, N.Y. Times, 2002 and

project forthcoming). Service on Board of NARSAD (National Alliance of Research into Schizophrenia and Depression).

Other selected recent publications

"On Equal Ground: Provincetown Art Colony," photographs by Norma Holt, preface (2001)

"Art in America," in "Openings: Original Essays" by Contemporary Soviet and American Writers, eds.

Robert Atwan, Valeri Vinokurov (Univ. of Wash. Press/Fitzkultura i Sport, 1990).

"Mary Frank's Paintings," New York Times, Oct. 8, 2000.

"Art in the Desert: artists Nancy Holt, Michael Heizer,

Walter DeMaria, etc." The New York Times, Dec. 7, 1987.

"The Geography of Memory," New York Times, July 7, '85

"Richard Serra in Foley Square," New York Times, 5/18/85.

"Siva, the Armed Vision," Art in America, May, 1982.

Selected recent reviews

"The White Blackbird" by Honor Moore, Woman's Art Journal, Spring 1998.

"Peripheral Visions: learning along the way" by Mary Catherine Bateson, The Boston Globe, June 1994.

"The Emily Carr Omnibus," intro. by Doris Shadbolt, Los Angeles Times Book Review, Jan., 1994.

"Berthe Morisot's Images of Women," by Anne Higgonet, The Los Angeles Times Book Review, Nov. 29, 1992.

"Mary Cassatt," by Nancy Mowll Mathews;

"Mary Cassatt: the Color Prints," by Nancy

Mowll Mathew & Barbara Stern Shapiro, Woman's Art Journal, Spring/Summer, 1991

"The Life of Emily Carr," by Paula Blanchard, The New

York Times Book Review, March 6, 1988.

Memberships

American and International Associations of Art Critics

Art Table

Authors Guild

College Art Association

Women's Caucus for Art



The original ORIGINALS cover, a perfect illustration of Eleanor's thesis. Painting by Helen Lundeberg, *Double Portrait of the Artist in Time*.

Nancy Spero



The WCA honors you,
Nancy Spero, as a visual artist,
activist, founder, curator, professor
and author. Your career collages
gave form to women's suffering.
You drew for us a dimension to look
upon those lives that the insatiable
economic forces would have erased,
and you colored culture, so as to
value women's lives.

To characterize Nancy Spero solely as a figurative painter or a feminist artist, a political-activist, a text-image or installation artist or a poetical chronicler would be a diminishment, an attempt to string together fragments from a much larger narrative. This expansive narrative, comprising her work and life, encompasses multiple, complex worlds in continuous engagement with each other and with historical memory as well as contemporary political, social, and cultural concerns. Entering Spero's painted scrolls and installations is akin to uncovering, layer by layer, ecstatic visions recorded by the ancients on cave walls or sacred sites, which, by some mysterious magic, have been woven together with a unique form of contemporary mutant graffiti into unfurling epics, overtaking architectural space and condensing time. In these Speroesque spaces lurk oddly familiar, half-buried visual narratives brought into focus by an extraordinary time traveler, a scavenger of the first rank, who observes, apprehends, and absorbs both the particular details and broad sweep of the mosaic of cultural histories.

The shock of my first encounter with a Spero installation of painted and collaged scrolls still resonates. In 1980, at Real Art Ways, an important alternative space in Hartford, Connecticut, I saw "Torture of Women," the cycle of scrolls first shown at the women's cooperative gallery A.I.R. (Artists in Residence) in SoHo in 1976. The exhibition, curated by Judith Rohrer, had been described to me by many of my fellow artist friends as a "revelation," a critically momentous event. It seemed to me that Spero must

be a protean reincarnation of Elizabeth Cady Stanton, not only rewriting the Bible but also scouring the whole of history and pre-history to form an archive of images and texts on which to build dialogues with the past in a graphically new, present-tense language. Although Homeric in scope and depth, the scrolls were not grandiose; they traced an intimacy and immediacy, while cumulatively suggesting an interlocking series of magisterial arcs. Spero had broken so many formalist/modernist rules that it was difficult to keep track, and she had represented previously obscured women's histories, cultural mythologies, and literary references within a cogently expressive figurative means, employing the pliant medium of paper.

The ambition of Spero's developing oeuvre and the formal and artistic challenges she set for herself were evident to me on a visit to the Matrix Gallery at Hartford's Wadsworth Atheneum in 1983. Spero mounted her epic scrolls, first shown at A.I.R. in 1979, "Notes in Time on Women II: Appraisals, Dance and Active Histories," winding around the walls of the stately museum. Spero had moved from chronicling and interpreting the intersection of histories and myth, to a unique representation of the extremes of human experience, from the horrific to the transcendent and everything in between. Harnessing a capacious imaginative energy and a ferocious will, she had mined the full range of power relations, unraveling the political as a manifestation of personal landscapes and tracing the psycho-topography of individual memory and collective witness. Her cross-cultural lexicon of mythologies and histories moved through historic-psychological time on the momentum of associations and metaphor, gesture and unearthly mutations. Painted, hand-printed, cut, and collaged images formed poetic reconstructions of the diversity of representations of women from the ancient to the contemporary world, validating a subjectivity of female experience. Her scroll spaces became

symbolic spaces that put women at the center of a universe in which their perceptions, actions, and choices mattered. Spero's re-presentations gave substance to women's social and political concerns, to their emotional lives and their strategies for role-playing and masquerade, offering alternative possibilities for being and imagining. Her cultural histories became an open-ended chorus of individual and collective voices.

Since my first immersion into Spero's worlds in the early 1980s, while I was an artist based in Connecticut, the impact and significance of her work on the discourses within the international art world has been articulated by many renowned art historians and critics. Thus, I was enormously fortunate to have gotten to know Nancy personally, meeting her in 1996, when I was graduate student of art history writing a seminar paper on her 1995 installation "Raise/Time" at the Sackler Museum at Harvard University. Over the last several years, while working on a book about Spero's installations, I have spent long periods of time "camped out" in her studio. Nancy welcomed me into the intimacy of her working studio practices and archives, displaying the unbounded intellectual and spiritual generosity which manifests itself in her work. This expansiveness and dialogue is her *modus operandi* with visitors as well as with long-time assistants and colleagues. It became obvious to me that the inseparability of art from life, aesthetics from the history of humanity, and knowledge from action, are "givens."

The larger narrative of her intertwined artistic and personal stories is reflected in the vastness and depth of her collected epic scrolls and installations. These works encompass a unique range of imagery and pictorial strategies in concert with stylistic references and allusions to the histories of art and a variety of cultures.

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Bringing these lost histories to life, Spero offers glimpses into the means of re-visioning an interplay among the powers of the sensual-body in action, mythic archetypes reconfigured, and metaphysical yearnings grounded in the physical.

Deborah Frizzell

Deborah Frizzell is an independent curator and art historian currently working on a book about Nancy Spero's installations. She has been a curator at the New Britain Museum of American Art in Connecticut and is a Ph.D. candidate at the Graduate Center of the City University of New York. She is the author of Humphrey Spender's Humanist Landscapes: Photo-Documents, 1932-1942 (Yale University Press, 1997) and contributes articles regularly to *The Structurist* and *New York Arts Magazine*.

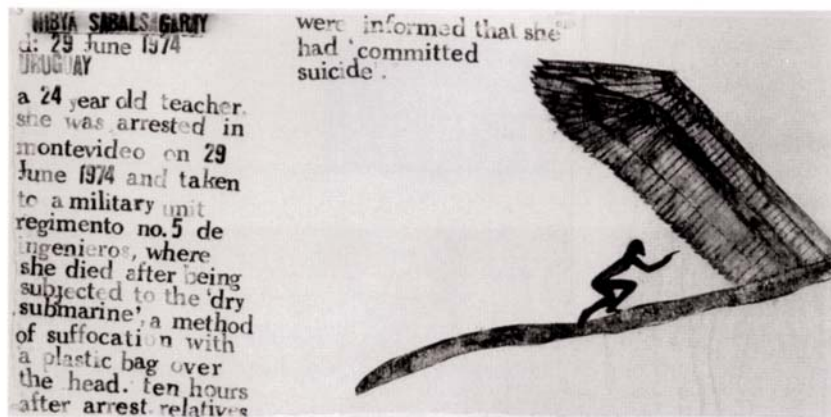
Selected Chronology

Born 1926 in Cleveland, Ohio.
Lives and works in New York

- 1944-45 *University of Colorado, Boulder*
- 1948 Bordelon Gallery, Chicago (group)
- 1949 *BFA School of the Art Institute of Chicago*
Evanston Arts Center, Illinois (group)
- 1949-50 *Ecole des Beaux-Arts and Atelier Andre L'Hote, Paris*
- 1950 *Apprenticeship in scene design, Ivoryton Summer Theatre, Connecticut*
Salon des Independents, Grand Palais, Paris (group)
- 1951 *Marries Leon Golub, moves to Chicago*
Leonard Linn Gallery, Winnetka, Illinois (solo)
- 1952 Stuart Brent Bookstore Gallery, Chicago (solo)
Son Stephen born
- 1954 M Singer and Sons Gallery, Chicago (solo)
Son Philip born
- 1956-57 *Lives in Ischia and Florence, Italy*
- 1959 Rockford College, Illinois (solo)
- 1958 Indiana University, Bloomington (solo)
- 1957-59 *Lives in Bloomington, Indiana*
- 1959-64 *Lives in Paris*

- 1961 *Son Paul born*
- 1962 Galerie Breteau, Paris (solo)
- 1963 Salon Internationale, Palais de Rumine Lausanne, Switzerland
- 1964 *Returns to New York*
American Cultural Center, Paris (group)
- 1965 Galerie Breteau, Paris (solo)
Los Angeles Peace Tower (group)
- 1967 New York University (group)
- 1968 Galerie Breteau, Paris (solo)
- 1969 Colgate University, New York (group)
- 1971 University of California at San Diego (solo)
- 1972 Gedok-Kunsthous, Hamburg (group)
- 1973 AIR Gallery, New York (solo) 'Codex Artaud'
- 1974 Williams College Women's Center, Williamstown, Massachusetts (solo)
AIR Gallery, New York (solo)
'The Hours of the Night' and 'Torture in Chile'
- 1976 AIR Gallery, New York (solo) 'Torture of Women'
- 1978 The Woman's Building, Los Angeles (solo)
- 1979 AIR Gallery, New York (solo) 'Notes in Time on Women'
Haags Gemeentemuseum, The Hague (group)
- 1980 Institute for Contemporary Art, London (group)
- 1981 AIR Gallery, New York (solo) 'The First Language'
- 1982 Galerie France Morin, Montreal (solo)
- 1983 Willard Gallery, New York (solo)
Wadsworth Atheneum, Hartford, Connecticut (solo)
Rhona Hoffman Gallery, Chicago (solo)
- 1984 New Museum of Contemporary Art, New York (solo)
Matrix Gallery, University Art Museum, University of California, Berkeley (solo)
Riverside Studios, London (solo)
The Renaissance Society at the University of Chicago
- 1985 Galerie Powerhouse, Montreal (solo)
Burnett Miller Gallery, Los Angeles (solo)
- 1986 Rhona Hoffman Gallery (solo)
Museum Villa Stuck, Munich, Germany (solo)
- 1987 Institute of Contemporary Arts, London:
The Fruitmarket Gallery, Edinburgh,
The Orchard Gallery, Derry, Northern Ireland (solo)
Everson Museum of Art, Syracuse, New York (solo)
traveling
- 1988 *Makes first installation printing directly on walls*
Waterworks, Toronto, Canada

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|------|--|------|--|
| | Barbara Gladstone Gallery, New York (solo) | 1993 | Whitney Museum of American Art, New York
'Whitney Biennial' |
| | The Museum of Contemporary Art, Los Angeles (solo) | 1994 | The American Center, Paris: MIT List
Visual Arts Center, Cambridge, Massachusetts |
| | Barbara Gross Galerie, Munich (solo) | | Malmö Konsthall, Sweden |
| | Rhona Hoffman Gallery, Chicago (solo) | 1995 | Arthur M. Sackler Museum, Harvard University,
(solo/wall printing installation) |
| | Douglas Hyde Gallery, Dublin (solo) | | Centre Georges Pompidou, Paris (wall printing
installation) |
| 1989 | The Museum of Modern Art, New York (group) | 1996 | Hirshima City Museum of Contemporary Art,
Japan (solo – Hiroshima Peace Prize jointly with
Leon Golub) |
| | Contemporary Art Gallery, Vancouver (solo) | | Galerie im Taxispalais, Innsbruck, Austria |
| | Le Grande Halle de la Villette, Paris, | 1997 | Galerie de France, Paris |
| | Centre George Pompidou, Paris (group) | 1998 | Ikon Gallery, Birmingham England |
| | Cupola Schrin Kunsthalle, Frankfurt (solo outdoor
wall printing installation) | | Crown Gallery, Brussels |
| | Burnett Miller Gallery, Los Angeles, (solo) | | International Biennale of Cairo, Egypt: American
representative (wall printing installation) |
| 1990 | Smith College Museum of Art, Northampton,
Massachusetts (solo/wall printing installation) | 2001 | Vancouver Art Gallery (solo)
<i>Completion of permanent mosaic commission for
Arts For Transit, New York at 66th St., Lincoln
Center</i> |
| | Derry, Northern Ireland (outdoor wall printing
installation) | 2002 | Kunsthalle Zu Kiel, Kiel, Germany (solo) |
| | Anthony Reynolds Gallery, London (solo) | | Galerie Lelong, New York (solo) |
| | Haus am Waldsee, Berlin Galerie Monetenay, Paris (solo) | | Trinity College, Hartford, Connecticut (solo) |
| 1991 | Boston University Art Gallery, Massachusetts | 2003 | Wesleyan University, Middletown, Connecticut (solo) |
| | Harold Washington Library, Chicago (permanent
wall printing installation) | | Baltic Mills Center for Contemporary Art,
Gateshead, England (solo) |
| | Gyptothek am Königsplatz, Munich (solo) | | |
| | Barbara Gross Galerie, Munich (solo) | | |
| | Galleria Stefania Miscetti, Rome Institute of
Contemporary Art, Philadelphia (group) | | |
| 1992 | Museum of Modern Art, New York | | |
| | Ulmer Museum, Ulm, Germany (solo) | | |
| | Christine König Gallery, Vienna (solo) | | |



Torture of Women, 1976 Handpainting & typewriter coll./p 20" x 125 ft. (14 panels) Collection: National Gallery of Art, Ottawa

Selection Committee

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